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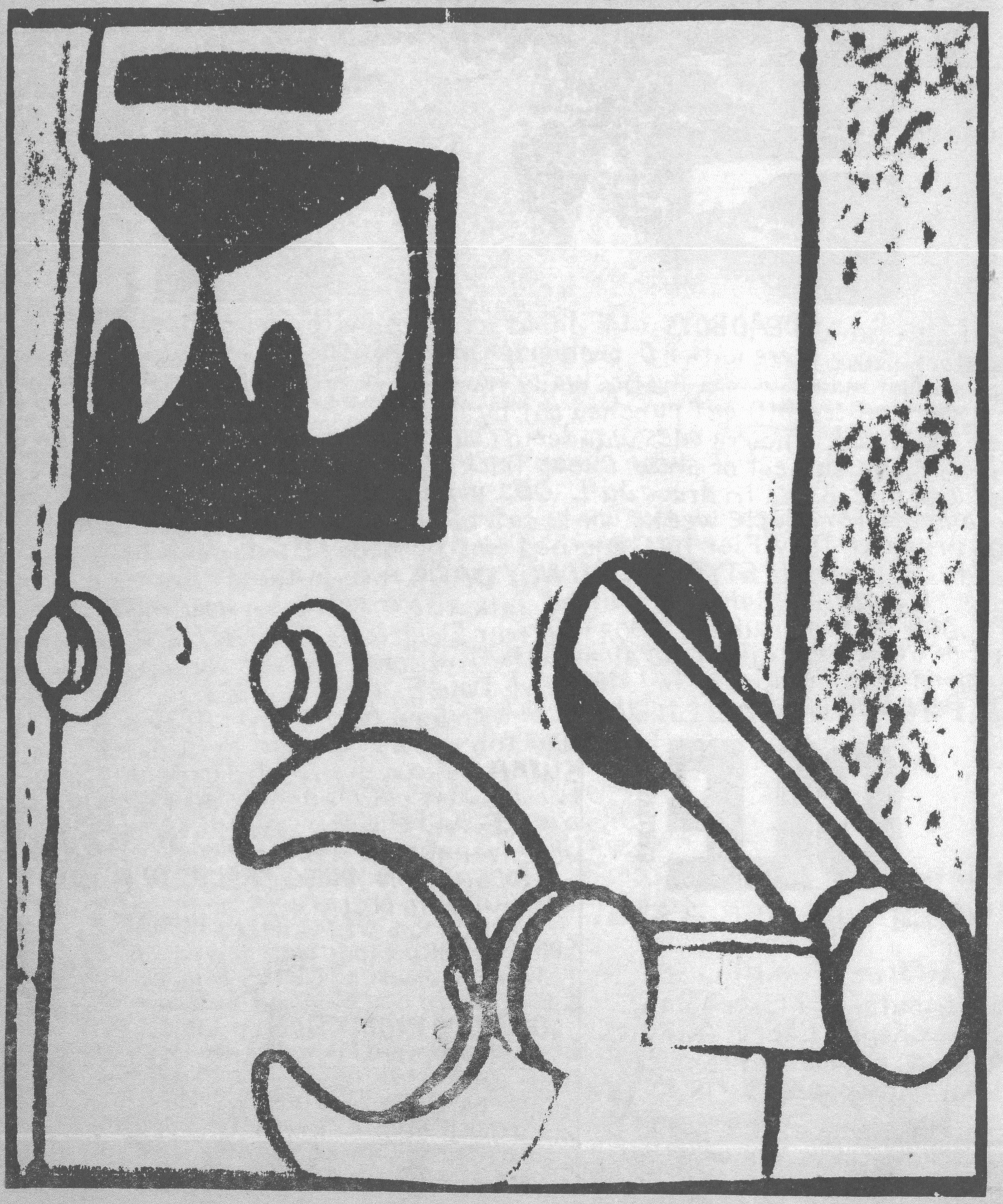
CLE

CLEVELAND

MASTER CYLINDER PRESENTS HORRORS OF THE FOURTH PROTON EMPIRE



.001 Lotsa fun at **DEAD BOYS** CLE debut at Agora with Cheap Trick and Dictators. Jane there with P. D. photographer on the lookout for punk-type fashion. Not much success tho Doc Wally has gone to safety pin in ear. WRUW DJ Gary Mollica DID get punched out by irrate DEAD BOY fans "Never speak ill of the Dead." They're ones wanderin'round singing "Sonic Reducer---ain't no looser." On subject of show: Cheap Tricks OK but Dicts being silly boys - loud and vile. B.O.C. in drag-dull. **.002** Word on **DEVO** is that are cancelling appearances for couple weeks while out talking to A+M Records in L.A. **.003** Drummer Tony Fier has rejoined George Money Band which has gone back to calling itself **STYRENE MONEY BAND**. A re-issue of "Draino In Your Veins"/"Circus Highlights" is planned. Talk also of releasing some MIRRORS on EP. **.004** On same subject (.003): Former Electric Eel **JOHNNY MORTON** joined band on stage at Pirates Cove along with Jim Jones for hot version of "Flapping Jets" and more. The other Eel, Dave E., is still in hiding. **.005 Pere Ubu** finally got to do mix of "Modern Dance" and "Heaven" at Ken Hamann's new studio out in Painsville— **SUMA**. Release is expected in about a month, tho possibly not on Heartman. At last P. Cove gig **C.B.** had one of his musettes lifted— vows vengence. **.006** Other Recordings:

.006(a) DON YOUNG PRODUCTION going into SUMA to prepare 45.

.006(b) Robert Pfeiffer's **HUMAN SWITCHBOARD** tapes were mixed by Mr. Behemoth down at Cirrus Studios in Akron, E.P. going to be released by **H.S.**

.007 D.Y. PRODUCTION on subject of .006(a) been experimenting with film loops at recent gigs. **.008** Looking Glass has gone to "NEW WAVE" bands on Wednesdays. Ubu, Devo, and others will be playing there. Located at 22480 Shore Center. Pirates Cove on Old

CONTINUED ON PAGE FOUR

CLE

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"WATCH CHANNEL 43"

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Dreams & Visions

TOM HERMAN

PHOTOS COURTESY OF BEAT IT! NYC

DEAD BOYS

Bators says DEADBOYS first demo LP already been recorded at Electric Ladyland in NYC. was produced by, GET THIS... GENYA RAVAN, the self-same one from 10 Wheel Drive [Here we will pause for consideration and digesting of such fax...

.....] Enough. HERE SITDOWN BY THE WAY ARE DEAD BOYS at CHIPPEWA LAKE PARK stage JUST BEFORE BEING BOO-ED OFF STAGE, if anybody cares.

Bators and the other corpses are not happy with RAVAN's production, saying "It's too clean." HA HA HA. So are trying to get James Williamson to dirty it up. He and his wife having a studio at home in North Hollywood.

DEAD BOYS have a 45 coming out in August on Hilly Kristal's CBGB label. Him managing them. "Sonic Reducer" bw "All This + More (I wanna be your dead boy)" is what's gonna be. "Sonic Reducer" may be remembered by some as the old Rocket From the Tombs standard as Jane would say.

The story goes on that the better of the 2 sides will be released on SIRE along with Syndicate of Sounds "Little Girl." Exact release date, according to Bators, is unknown seeing as how SIRE is changing distributors from ABC to CBS.

Photo courtesy of R.J. Farrell

THE RESIDENTS

"THE UNDERGROUND CULT BAND OF THE DECADE"

WATCH FOR EXCLUSIVE "CRUISING WITH THE RESIDENTS" ARTICLE
DIRECT FROM S.F.C.A.

AMELIA REVEALS PAGE 316 ON PERE UBU FROM R'N'R MAD HOUSEWIVES' DIARY VOL II

Get ina car. Ride around. She notes a glow from the windshield and recalls old unconquerable urge to negate all sensory operations. Desire for no lips ears tongue, fingers that touch etc., but a simple clear wide orifice for essential absorption only. Catagorization getting tiring and only for gooood music does she go in for.

She goes to see a Real band with elemental large-scale instrumental Crocus B. up front. What exists is what. Is a highest potential for is, or maybe no time but ma-chine time, the constant thum of inherant physical operations below the city line. Ground zero indeed, or, if she says so herself, the sound of the sun up close, unkind.

Between the band and the town is a real strange relationship. Crocus will tell you. That everything within a 25 mile radius of the Terminal Tower is one machine---every dog, every human, every everything. And if you hook into that, if you can use that energy---that's hot. It's there and you feel it. Membrane structures irregardless. For once for once you can believe without the telling, no TM, no holy, holy, but the MOMENT.

And oh, this she goes in for. Right on stage up front the Ubu boys begin to spend the final release, an initial emission from an energy that's been an ancient total Potential and no Kinetic. Whata ambition, she says, Whata finest golden hour. Cause she's been there. Didn't have to be shown. Like those certain places in the Flats where it all comes together at certain hours. Where everything is real open and, at the same time you hear this thum thum thum---things working. Sorta safe, sort of nice. And beyond that, ringing around that, is ab-so-lute sudden Terror. And this is not heartbeat, no grand pre-history wizend mother beating ona drum, no... this is the sound of machines working, the factories, the hot steel coming out ka locka locka, the trains and stuff. What it is, in the Real World, is an immense working working engine that we're all in the middle of. And it's her city, make no mistake... it's All her City is and the terror of the Terror is it's Here, now, to believe in or not.

Or not.

But she finds out early. Local poet and don't know it. Wally, strictly from the knees up, the elemental, one-celled machine. And it goes on and on and on. Boy meets Girl. Who holds back. Who. FUSED LIPS. Hot moon tonight. Clearest of oils. Or the sound of the sun up close, unkind.

-Kristen Ban

FROM PAGE TWO

HOME River Rd in Flats remains other venue on Thursdays.

.009 Former Orville Normal Jay Vecchio has been working with Gary Dickson of **QUADRON**, putting new band together. **.010 THE PAGANS** played first gig with the NERVES and UBU July 6 at Looking Glass in Euclid. Did "Pagan Love" and a couple more originals along with "(I'm Not Your) Steppin' Stone and some Stones things. **.011** SHELLY STILES had PHIL MANZANERA cornered at the BRYAN FERRY party. She was telling him how good SOUTH-SIDE JOHNNY is. Poor Phil.

INTERVIEW: WILLY DEVILLE

WILLY: WELL, YOU'RE TALKING ABOUT HOW YOU'VE GOT A LOT OF LOCAL BANDS, LIKE THEY'LL ALL DO COVER MATERIAL. THAT'S THE WORST THING YOU CAN DO, GUYS. COME ON! LETS HAVE A LITTLE MORE SPIRIT THAN THAT.

GARY (ACE CLE REPORTER): THE CLEVELAND SCENE, NOW, THERE'S ONLY ONE CLUB TO PLAY IN ON THURSDAY NITES ONLY. THERE'S ONLY TWO BANDS AND ONE OF THEM IS PERE UBU, WHO'S BOOKED SOLID THERE EVERY THURS. NITE...

WILLY: GOOD BAND, GOOD BAND

GARY: PLUS ONE OTHER BAND, AND IT'S GETTING SO THERE'S ABOUT 8 OR 9 OTHER BANDS FIGHTING FOR THAT SPOT. THERE'S ANOTHER PLACE IN CLEVELAND THAT JUST CLOSED DOWN, AND THERE WAS A PLACE IN AKRON THAT HAD ONLY UNDERGROUND BANDS, THERE'S JUST NO PLACE TO PLAY.

WILLY: THAT'S TOUGH, SAME SHOT AS BOSTON. BOSTON ONLY HAS ONE PLACE TO PLAY, AND EVERY TIME THEY GET ANOTHER ONE, IT SEEMS TO GET A BAD REP WITH THE BANDS. MOST BAR OWNERS, MOST OF THE TIME, JUST CARE ABOUT THEIR CASH REGISTER JINGLING, THEY DON'T GIVE ANYTHING ABOUT THE BAND.

GARY: UNFORTUNATELY THE CLUBS THAT WERE CLOSED WERE RUN BY PEOPLE INTO THE MUSIC.

WILLY: WHO WERE HIP, HUH?

GARY: DEVO USED TO PLAY EVERY SATURDAY NIGHT AT THE EAGLE STREET SALOON. IT WAS A GREASER BAR.

WILLY: SOUNDS LIKE AN S+M BAR.

GARY: WELL, IT WAS A REAL SEEDY PLACE, ON A REAL EAGLE STREET. THE GREASERS NEVER LIKED DEVO AND THE LAST NIGHT BEFORE IT CLOSED THEY HAD TO SHUT THE PLACE DOWN AFTER THE FIRST SET.

WILLY: WHAT ARE THE GREASERS INTO? I WANNA MEET THESE GUYS.

GARY: INTO MOTERCYCLES...

WILLY: LIKE HELL'S ANGELS?

GARY: THEY LIKE BEATING UP PEOPLE AND DRINKING BEER.

WILLY: BUT THEY'RE NOT INTO CHICKS AND CARS AND MOTERCYCLES?

GARY: NO, THEY HAVE A FEW CHICKS THAT HANG AROUND.

WILLY: THEY'RE LIKE UH, UH...

TOOTS (WILLY'S VOLUPTIOUS GIRLFRIEND) THEYRE NOT HOODS.

WILLY: THEY WANT TO BE LIKE UH UH HELLS ANGELS OR SOMETHING

GARY: WELL NOT REALLY BIG, BUT THEY JUST GET DRUNK AND WANT TO BEAT UP THE BANDS.

WILLY: THAT'S REAL WIERD, LIKE 'CAUSE IN CALIFORNIA HELLS ANGELS GO OUT ON A LIMB A LITTLE FOR UNDISCOVERED BANDS, 'CAUSE THEY ALWAYS WANT, LIKE TO SPONSOR BANDS. LIKE MY DRUMMER, MANFRED. THEY WANTED TO SPONSOR HIS BAND THAT HE WAS IN AT THE TIME. I THINK THAT HAS A LOT TO DO WITH THAT BEER DRINKING MENTALITY. MY FATHER, AND I'M SURE A LOT OF PEOPLE'S FATHERS ARE INTO THAT MENTALITY. I THOUGHT THAT'S WHAT WE'RE TRYING TO CHANGE OR IS THAT COMING BACK.

GARY: IT'S DE-EVOLUTION. EVERBODY'S GOING BACK TO WHERE THEY CAME FROM.

WILLY: IS IT? I GUESS IT'S BECOMING FASHIONABLE. FOR A WHILE THERE IT WAS REAL FASHIONABLE TO DRINK. MAN, I WANNA SMOKE.

GARY: IT'S LIKE THE TERM 'PUNK ROCK'. IT'S GOING BACK TO '66. WE'RE GOING BACKWARDS IN TIME.

WILLY: NO. NO. THAT WOULD BE REAL MAGIC IF YOU COULD DO THAT, BUT I DON'T THINK YOU CAN. YOU CAN ONLY GO FORWARD.

GARY: IT'S A '66 MENTALITY.

WILLY: YOU CAN NEVER GO BACK TO '66.

GARY: THEY'RE TRYIN'. THEY'RE TRYIN'.

WILLY: NO, THE '66 HE'S TALKING ABOUT IS, I THINK, THE BRITISH INVA... NO, MAYBE

GARY: AMERICAN GARAGE BANDS, GREASERS BEATING UP...

WILLY: YEAH, MORE LIKE, PEOPLE ARE MORE LIKE, PUNCH YOU IN THE NOSE CUZ YOU GOT LONG HAIR, THAT ATTITUDE. OK.

GARY: IT'S GOING BACK TO THAT.

WILLY: OK, CAUSE THAT'S A LITTLE MORE HONEST. I MEAN IF SOMEONE DON'T LIKE YOU 'CAUSE, LIKE, YOU KNOW...

GARY: SO IT'S ALL PRE-DOPE AND PRO-DRINKING.

WILLY: AS LONG AS IT'S ALL HONEST, AND THEY SAY, "HEY MAN, I DON'T LIKE YOU CAUSE OF THE WAY YOU LOOK" AND PUNCH YOU IN THE FACE IT'S PRETTY HONEST. IN NEW YORK THEY PICK YOU APART, PICK YOUR MIND APART AND THEN LEAVE THE REST TO WANDER THE STREETS, Y'KNOW? WHICH IS ALOT WORSE. I'D RATHER GET PUNCHED IN THE FACE THAN GET MY MIND PICKED.

—GARY MOLLICA

*EDITORS NOTE - BESIDES WRITING FOR CLE, GARY ALSO DOES A COUPLE OF RADIO SHOWS FOR W.R.U.W. 91.1 FM. YOU CAN HEAR HIM ON ZILCH! EVERY SATURDAY MORNING FROM 2AM-6AM AND "LIVING ON THE EDGE," CLEVELAND'S ONLY PRIME TIME NEW WAVE SHOW - SUNDAYS 7 TO 10 PM.

FROM ANN ARBOR

DESTROY

ALL MONSTERS

WHAT IS SHOWN HERE IS CARY LOREN and RON ASHTON irritating the neighbors in Ann Arbor during D.A.M. practice sessions.

Which is name of RON ASHTON'S new band with GIRL → → NIAGARA, him and her being, uh, an item maybe, she not being shown. GIRL-LOVE FOR MONSTER. Saw them at place called SECOND CHANCE — college beer palace like VERSAILLES ya know, appearing with SONIC RENDEZVOUS BAND (Fred Smith, Scott Morgan) who dont know what year it is. Scott Ashton plays drums for them.

But D.A.M. is OK. Will play Pirate's Cove soon — main problem is half of band doesn't have any equipment.

* RON is back living with mom + dad which he says is OK since his mom got told by one of her friends that son is a star.

* Rest of DESTROY ALL MONSTERS personnel are young kid Science Gone Too Fair survivors.

THE DE-EVOLUTION BAND

Take a group of Akron kids. Send them to art school at Kent State. Let them get kicked around a little by Northeast Ohio. Obsess them a little with the necessity for reprocessing information via synthesizers. Hand one of them a comic book with the word "devolution" in it, then sit them down in front of a TV & show them "The Ilsand of Dr. Moreau." What do you get? The De-Evolution Band. What else? ARE WE NOT MEN?

In 1973 they played out for the first time, at Kent State. Two years and two jobs later, they played at the WMMS Halloween Concert in the old WHK Auditorium. If they had been beer can collectors, it would have been a good

gig. Probably there were some rare varieties among the ones the audience threw at them. These days they play to full crowds in Cleveland and New York. The audiences clap, stomp their feet and go away muttering that something's wrong with the band. Nobody has yet settled on what it is. Devo is a very difficult band to be of one mind about.

Devo contains Mark Mothersbaugh, only Mellotron player listed in the Akron Musician's Union book for 1974; Jerry Casale, bass guitarist and chief theoretician; Jerry's brother Bob on rhythem guitar; Mark's brother Bob on lead guitar; and Alan Myers on drums. Devo features a theatrical stage presentation which in it's full version includes ape masks, stocking masks, "pinheads" dancing while wrapped head to foot in white sheets, frequent costume changes, the Devo movie (made as a demo for a video cassette), and of course, Booji Boy. Booji Boy is a staring-eyed, blue eye-shadowed, rouged, blond-haired, demented baby boy, the de-evolved version of the space baby who closes "2001." The mask which turns Mark into him is a sort of detachable band soul. The band never appears without him.

Devo's songs lyrically are almost exclusively concerned with the pursuits of apemen, pinheads, rubber workers, mongoloids, and similar specimines of de-evolved humanity. Musically, they rely heavily on aharmonic major chord progressions and complex, start-and-stop rhythems, which have an unsettling effect on the listener. Most Western music of the past two centuries associates major keys with a vague, broad, optimistic humanism. Dissonances are much easier for our ears to handle in an "emotional" key. But to hear the "reasonable" major keys chopped-up and reduced by hard-to-follow chord patterns and rhythems to chaos almost, is to hear through music a complete repudiation of reason, order, progress--- the whole complex of nineteenth-century thought. An appropriate musical style, then, for anything calling itself the De-Evolution Band.

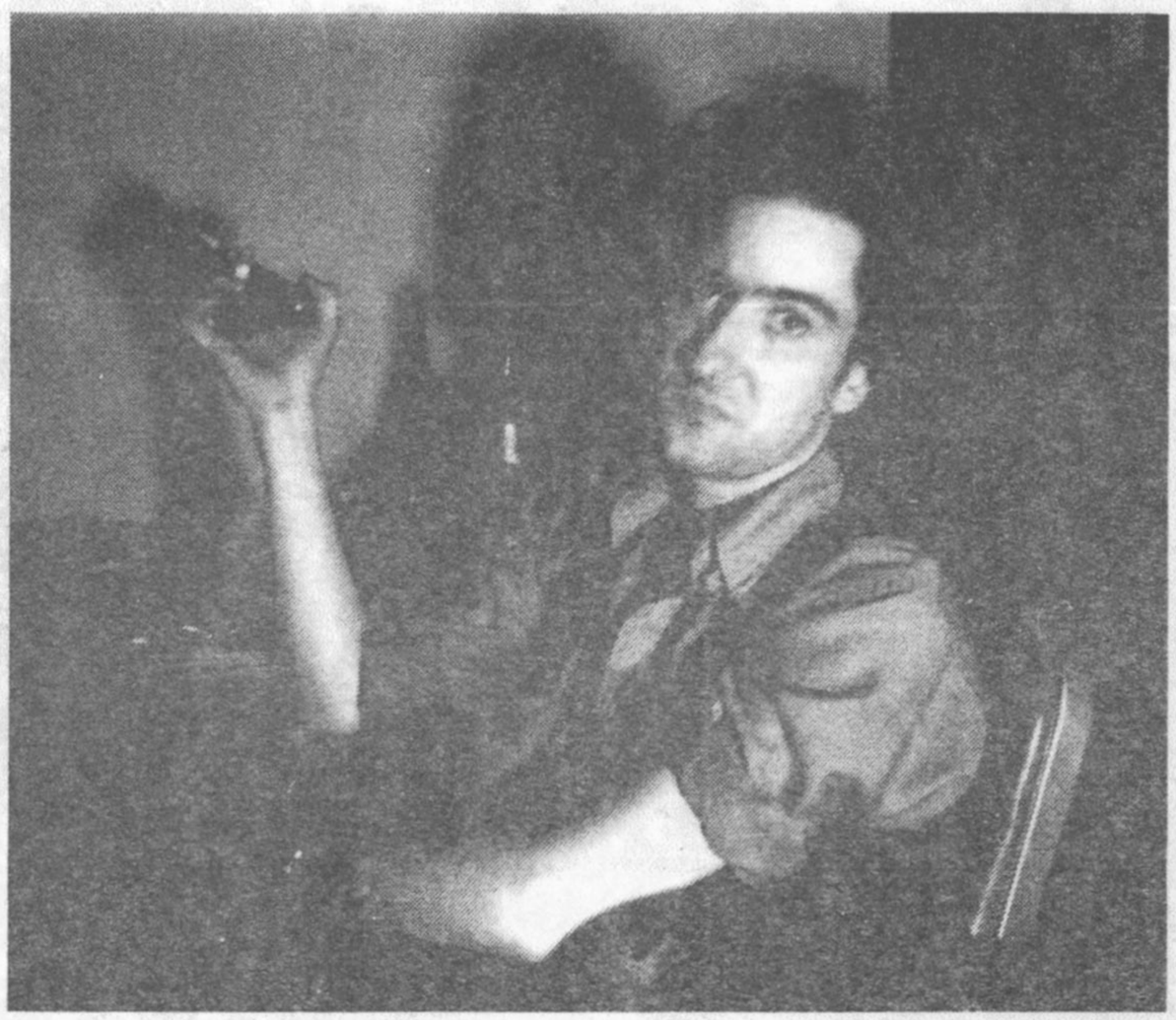
The band works in a structuralist framework. They are concerned with the lack of relation between formalized, expressed gesture and the incoherent feelings it is presumably meant to express. Their weapons are parody--merciless parody of the quavers and crotch-grabbings of naive rock'n'roll, perhaps best seen in their version of "Satisfaction"--and distance. They distance themselves from their stage show, the words of their songs, their moves, almost invariably stiff and unsensual. They set up a distance between themselves and their audience. They force the audience to reflect back on it's own responses self-conciously; to think about what they are feeling. Devo is not exactly your basic get-down-and-party band. And yet, with all of this, the band is genuinely enjoyable, even appealing at times.

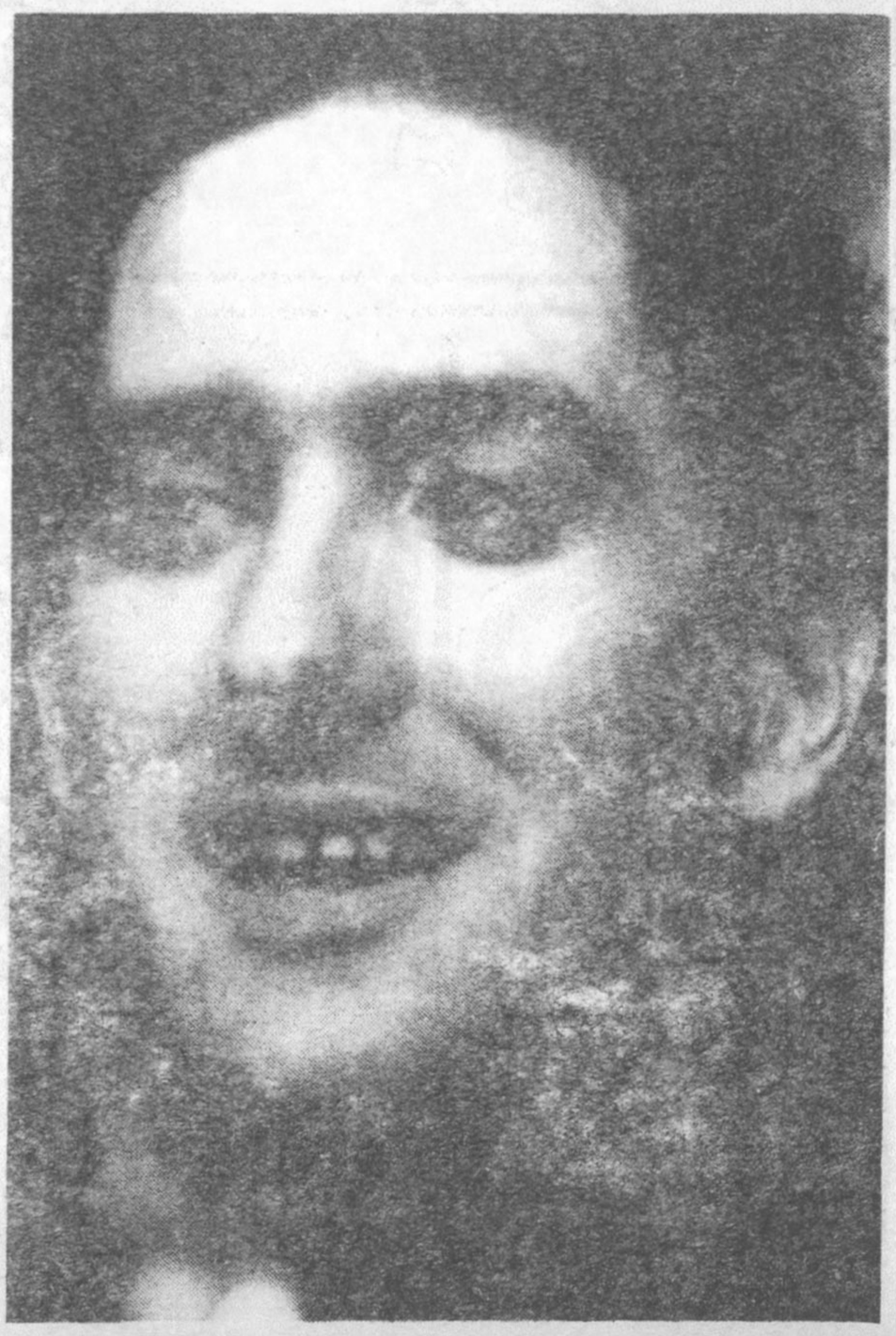
Still, people tend to go away with sense that something's wrong. Devo seem to see their music, their song concepts, even their own bodies as if from outside. They judge human beings as total failures, yet it dosn't seem to bother them very much. They see the situations the deal with from the point of view of the law, which condems, then laughs at what it condems; but the love that would make out of the whole mess an urgently moving tragedy--that seems to be lacking. Devo has in a way gotten to a solution without first understanding the problem. A good band they undoubtedly are; one of the best currently working in Cleveland. But people who leave their gigs are right. Something <u>is</u> wrong.

—CHARLOTTE PRESSLER

WHAT WILL BECOME OF YOU AND ME
(THIS IS THE SCHOOL IN WHICH WE LEARN...)
BESIDES THE PHOTO AND THE MEMORY?
(... THAT TIME IS THE FIRE IN WHICH WE BURN.)

DELMORE SCHWARTZ
"FOR RHODA"





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